

# SCL — SOUNDTRACK CORRESPONDENCE LIST.

LUKAS KENDALL, RFD 488, VINEYARD HAVEN, MA 02568 USA

NEWSLETTER #5, OCTOBER 1990

## FIRST WORD

No, you didn't miss a month. I did. And no, the SCL newsletter isn't going bi-monthly. It's just that I've been very busy, I wanted to wait for some reviews (which I got), and I figured this way most of you will actually get your October newsletter in October. Just out of curiosity, when did you get this newsletter? I mailed it on September 27. I'd like to be able to chart exactly how fast the postal service is in all the areas with SCL members (and there are many areas, all right!). AMERICAN MAILER: Andy Dursin has volunteered to fill this position. Newsletters to American members, unless accompanied by a letter from me, will go through Andy. This eases my position somewhat, as I don't charge dues. Michelle Drayton continues to function as the European Mailer, mailing to Europe, Asia, and Africa. I continue to mail to Mexico and Australia. Amer Khalid Zahid has volunteered to be the Asian mailer, which he will become when we get some more people from Asia. GOLDSMITH SOCIETY: Same thing I've said in the last 4 newsletters--they're the best. And I still have a copy of their flier if you want one. ADDRESS CHANGES: Andy Dursin is now at his Winter address, listed below. I do not know where Howard Clucas is, so I have listed both of his addresses. Angel Luis Santana tells me that if you're not in the U.S., mail does go to Puerto Rico without writing 'USA' on it. Either way seems to work, so I suppose it doesn't matter. PUBLICITY: Still needed, though Andy Dursin will write to Starlog. EMMY WINNERS: The only one I know is that Beauty and the Beast won for Series, beating out ST:TNG, Twin Peaks, and Matlock. WARESE MAIL ORDER CLUB: This does exist, and Andy Dursin has information on it. They put out various never-recorded or neglectedly-recorded scores, with limited numbers of copies available (though they don't really sell out quickly). I have copies of their catalog, provided by Andy, available upon request. To contact and join the Mail Order club, send an SASE to: Varèse Sarabande Records, Inc., 13006 Saticoy Street, North Hollywood, California 91605 USA. Highly recommended! ST:TNG MUSIC GUIDE: Thanks to Amer Khalid, I have almost a full list of music scores to the first and second seasons. Amer has even gone so far as to provide reviews for each episode. I have decided not to include those reviews in this newsletter, due to space requirements, and also because most of the overseas members haven't even seen the show, anyway. However, I will xerox or type up this 10 page booklet, which is clearly printed (bless you, Amer!) and it is available to anyone on request. ADDITIONAL STARLOG COMPOSER INTERVIEWS: #31-Miklos Rozsa, #62-Basil Poledouris, #152-Howard Ashman and Alan Menken.

## SCL MEMBERS

Terry Broz, 3316 Fallowfield Drive, Falls Church, VA 22042 USA

Howard Clucas, 11 Eildon Rd., Kensington, 2094, Johannesburg, REPUBLIC OF SOUTH AFRICA

OR--- 2 Eagles Nest, 129 Victoria Road, Camps Bay, Capetown, 8001, REPUBLIC OF SOUTH AFRICA

Angel Luis Santana Diaz, 221-C Calle #6 St. Just, Trujillo Alto, Puerto Rico 00760 USA

Michelle Drayton, F1/2 10 Atlas Rd., Springburn, Glasgow G21 4TE. Scotland - GREAT BRITAIN

Andy Dursin, P.O. Box 846, Greenville, RI 02828 USA [WINTER ADDRESS]

Mark A. Ernst, PO Box 82, Canterbury NH 03224-0082 USA

Mark W. Hamilton, 'The Hoppers', Orchard Road, Arnside, Lancs LA5 0DP, ENGLAND

Francel Diaz Leñero, Av. Rio Churubusco #417, Col. Unidad Modelo 109090, Mexico D.F., MEXICO

Montserrat Andreu Marin, 4 Escaletes, 9-B, 08190-Sant Cugat Del Vallès, (Barcelona) - SPAIN

Raymond Santoro, 34 Orchard St., Holley, NY 14470 USA

Michael Thompson, PO Box 432, Maitland. 2320, N.S.W. AUSTRALIA

Amer Khalid Zahid, 184/0 Block 2, P.E.C.H.S. Kharachi-29, PAKISTAN

## GOLDSMITH SOCIETY PEOPLE

CHAIRMAN: Lyn Williams, 24 Capel St, Bargoed, Mid Glamorgan, CF8 8RY GREAT BRITAIN

EUROPEAN REPRESENTATIVE: Rene V. Os, Model v.d. Donkstr 3, 5741 Beek & Donk, THE NETHERLANDS

PUBLICATIONS: Paul Place, 100 Knottobottom Way, Northallerton, N. Yorks, DL6 1SQ GREAT BRITAIN

AMERICAN REPRESENTATIVE: Paul Andrew Maclean, 309 The Parkway, Ithaca, NY 14850 USA

MEMBERSHIPS: Jonathan Axworthy 102 Horndean Rd., Emsworth, Hants, PO10 7TL GREAT BRITAIN

## CURRENT SCORES

Following is the run down on current films appearing in the Sunday New York Times of September 23rd. Listed is the film, the composer, and the soundtrack label, if any: Pacific Heights-Hans Zimmer-Varèse Sarabande, King of New York-Joe Della, Funny About Love-Miles Goodman, Don't Tell Her It's Me-Michael Gore-DCC, GoodFellas-7-Atlantic, Narrow Margin-Bruce Broughton, Death Warrant-7, Miller's Crossing-Carter Burwell, Postcards from the Edge-Carly Simon, Hardware-7, Darkman-Danny Elfman, Texasville-7, State of Grace-Ennio Morricone-MCA, I Come in Peace-Jan Hammer, The Tall Guy-7, Flatliners-James Newton Howard, White Hunter, Black Heart-7, Fools of Fortune-Hans Zimmer.

## SCORE NEWS

Nothing really new happening, as the summer winds down. For upcoming scores by major composers, Andy Dursin gave me the run down on some of them: Bill Conti-Rocky V, Carmine Coppola-Godfather III, Jerry Goldsmith-The Russia House, H.E.L.P.(TV), Danny Elfman-Edward Scissorhands, Basil Poledouris-Quigley Down Under, Flight of the Intruder. The best score coming up seems to be Narrow Margin, scored by Bruce Broughton, who scored the Roger Rabbit cartoon 'Rollercoaster Rabbit' earlier this summer. The film is advertised as a Hitchcock-type thriller, and the music from the trailer enforces this. There's also 'Hardware', a science-fiction/horror/action film, if you figure that films of that genre have got to have a powerful score. I still don't know who scored it. On the TV scene, The Flash premiered on CBS Thursday night at 8:30, with, as rumored, a Danny Elfman main title (I have yet to see The Flash of this writing. It has seemed to me that Elfman came up with something really original for Batman, but has been unable to go forward since then, rehashing it for Dick Tracy, Darkman, and now, The Flash, as TV Guide reports the series going for a Batman-like edge. Amer Khalid informs me that he wasn't the one who said John Barry will score 'Dances With Wolves' and Maurice Jarre will score 'Solar Crisis'. Well, someone told me this. It's been in every newsletter, so I might as well keep it in.

## ALBUM NEWS

Nothing much here, either, except stuff I've heard from Andy Dursin as to the Varèse Sarabande Mail Order Club. So, here's a list of the specially released CD's from Varèse, to get some interest in their club going: Cherry 2000-Basil Poledouris, Fedora-Miklos Rozsa, Symphonic Suites-Pino Donaggio, Jerry Goldsmith: Suites and Themes(SOLD OUT!-AAAAAAAGH!), Obsession-Bernard Herrmann, Bernard Herrmann Boxed Set (4 CD's), Vibes-James Horner, Red Sonja/Bloodline-Ennio Morricone, The Reivers (1969)-John Williams, and more! The CD Club also puts out releases from their sister company in Canada, Masters Film Music, such as The Reivers. In other news, Terry Broz informs me that he talked to the Silva Screen distributor about the 80 minute Legend CD, and the person knew nothing about it. Then again, Footlight Records told me their Silva Screen distributor knew nothing about the Star Trek III CD, which I now have a copy of (got it from Movie Boulevard--shipping time, under one week!).

## GOOD SOUNDTRACK STORES

- 1) Movie Boulevard, Baker House, 9 New York Rd, Leeds LS2 9PF, ENGLAND --(0532)-422888
- 2) Footlight Records, 212-533-1572 (Not primarily mail order-- they're a regular record store in New York, but they have a lot of good stuff. Call for info.)
- 3) Derran Trax, 99 High Street, Dudley, West Midlands, DY1 1QP --(0384)-233191
- 4) Star Tech, PO Box 456, Dunlap, TN 37327 USA (SF dealer with good listing of soundtracks--\$1 for catalog)
- 5) ASQ Soundtracks, Dept. P, POB 32836, Oklahoma City, OK 73123 --405-720-0502 (This is an excellent records-only [no CD's] store where I bought a mint Star Trek II LP for only \$6 last year)

From Michelle Drayton:

- 6) Tower, HMV and Virgin stores all have soundtrack sections. (Michelle notes that HMV stores are the best)
- 7) Casa Cassettes Ltd, 325 Sauchiehall St., Glasgow G2 SCOTLAND: an excellent selection in a shop that specializes in classic and vintage records and cassettes.

8) 58 Dean Street Records, 58 Dean St., Soho, London ENGLAND: Another specialist shop but they can be a bit expensive at times.

From Michael Thompson:

- 9) Ava & Susan's Records, PO Box A357, Sydney South. 2000, AUSTRALIA --(02)264-3179: A specialty shop in Sydney. Michael doesn't know how the mail order service is, but the prices are good.

From Andy Dursin:

- 10) Soundtrack Album Retailers (STAR), PO Box 487, New Holland, PA 17557 USA: Free monthly catalogs of reasonably priced CD's and LP's. Personal requests can be made if an SASE is included, and there is no extra charge for special orders not in their catalog.
- 11) J&R Music World (800)221-8180-- a good outlet for Varèse Sarabande releases.

From Angel Luis Santana Diaz:

- 12) Sam Goody, 1-800-5444-6143 Ext. 178. A large records, cassettes, CD's, and audio equipment store. They can order a lot of stuff (also through their 800 number), and are located in numerous places around the US, though I don't know about overseas.

## WANTED

For Michelle Drayton: Looker (Jack Nitzsche), V-- The Mini Series (Dennis McCarthy?) and Young Guns (?). Amer Khalid is currently checking with European friends for Somewhere In Time and Das Boot, and Michael Thompson has thrown in the towel in his quest for Predator. Again, though, before you commit suicide because a soundtrack doesn't exist for the movie you love, check out the audio tape option. You can make it yourself, or write to Howard Clucas, who says he can do it. Angel Luis Santana also tells me of the possibility of using an electronic device used to scrub voices off of records to extract just music from an audio tape. Hmmmm... interesting idea. I was told by someone else that it's just a matter of isolating the sound wavelength bands. Anyone know anything about sound editing and mixing (or rather, sound unmixing)?

## MEMBER REVIEWS

At last! I am handling these this month, but Andy Dursin is to put out a one-shot, though possibly more than just a one-shot if it's sucessful, of member reviews. His criteria for the reviews are that they are around 3-4 sentences and have a letter grade. A is best and F is worst. Don't be afraid to give bad grades--yes, most all soundtracks are good, but giving them all an A doesn't say much, unless, of course, it's really warranted. Any and all recent releases are appreciated, and it would be neat to have several members review the same thing. Now, to move on to the reviews on hand:

'The Little Mermaid', reviewed by Michael Thompson. Music by Alan Menken. Lyrics by Howard Ashman. Disc Time--43:21.

The Little Mermaid, apart from being a much underated kid's Disney movie, has a strong and grand score which is very evocative of the film.

The songs which comprise half the tracks range from wistful yearning (Part of Your World) to bright foot tapping--or should that be fin slapping? (Under the Sea), to nasty and seductive (Poor Unfortunate Souls) as sung by the Sea Witch. All the other tracks have an epic romantic quality to them. Usually I'm very dubious of songs or scores which win the Acadamy Award for Best Whichever, but this soundtrack deserved such recognition. As with all Disney animated films the verbal and musical content is as strong and as important as the visuals.

The cover production is unfortunately basic and a major irritation is that there isn't a cast list.

Recommended. Rating - A

'Planet of the Apes', reviewed by Michael Thompson. Music by Jerry Goldsmith. Disc time- 25:45.

Unfortunately, this soundtrack is one of the least enjoyable Goldsmith soundtracks I've heard. While a couple of the tracks are genuinely dark and disconcerting, most of them rely on shock value. This disc is very short and some of the best music from the film is missing (e.g. the infamous hunt sequence when we first see the gorillas). This soundtrack is strangely reminiscent of Alien because of its relentless discordance.

On the positive side, this soundtrack does give a good perspective of just how far Jerry Goldsmith (in particular) and soundtracks (in general) have come in the last two decades. The cover production is poor (and I'm being generous in saying that). Rating - C

**'The Raggedy Rawney'**, reviewed by Tuffy Broz:

The Raggedy Rawney has music by Michael Kamen who has collaborated a few times with Terry Gilliam on Brazil, Time Bandits, and the Adventures of Baron Munchausen, although Time Bandits I'm not exactly sure that he did. The film was conceived by Bob Hoskins (Roger Rabbit), and is directed by and even stars him. It has to do with, I believe, gypsies in England. The music is very good, and was composed in August of 1988 on an organ (Kurzweil 250--I think the Kurzweil 250 is an organ) and an oboe. It is very fitting for the movie's theme, and there is additional music that was written and performed by John Tams. His is more ethnic than Kamen's score, which is more subdued and synthesized. A 'Funeral Lament' is also performed by someone named Maggie Bell, but it is not the most memorable piece on the track. If you get this score, I feel the best pieces are the 'Peanock Polka (Darky's Polka)' by Tams and also the folksy 'Rolling Home', also by Tams. Kamen does well with 'The Tribe' and 'The Raggedy Rawney'. The film itself will be released on video at the end of this month [September]. Look for it. I would give this soundtrack an A-.

**'Indiana Jones and the Last Crusade'**, reviewed by Amer Khalid Zahid. Music by John Williams. Performed by The London Symphony Orchestra. Released by Warner Bros., 925883-1.

To begin with this is one of the best soundtracks John Williams has ever done. The highlight of this album is that it contains more music than the other Indy albums (it's almost 60 minutes). I am aware of the fact that most of you found the score to be somewhat dull. I believe John Williams was trying to figure out a new way to present the score. What he was trying to do was have a kind of 'As the time goes by' feel--a 30's attitude. And I won't be surprised if it turns out to be one of Spielberg's ideas since that's what he made Williams do in 'Raiders' (The Basket Game). My favorite tracks are Indy's First Adventure, Belly of the Steel Beast, and Scherzo for Motorcycle and Orchestra. The grail theme echoes Miklos Rózsa's work from 'Knights of the Round Table'. No doubt, John Williams is influenced by this guy. The famous 'Raiders' march makes its customary appearances, but they are comparatively brief. The theme for 'Young Indiana Jones' is similar to Williams' work for 'The Asteroid Field'--EMPIRE STRIKES BACK, but it is a favorite of mine. Although the selections on the album are good, they could have used the 'Nazi Band Theme' which was heard in the movie during the burning of the books. Williams could have written a proper them for Elsa Schneider. There is one, but it is quite short and appears in the film soundtrack only once. In addition, the album includes Spielberg's tribute to Williams. The score also won an Oscar nomination. Over all this soundtrack is very rich and exciting and for me the best Indy score yet.

Rating: 9 out of 10.

**'Indiana Jones and the Temple of Doom'**, reviewed by Amer Khalid Zahid. Music by John Williams. Performed by The London Symphony Orchestra. Total time- 39:31. Year: 1984.

This is another great album. John Williams surprised everybody with this one. We were all expecting a 'Raiders' clone but it turned out to be different and better. The highlight of this album is the 'nightmare choral chant in the Temple of Doom', and the Cole Porter number 'Anything Goes', performed by Kate Capshaw herself. There are some very definite themes on this one--from 'Short Round's Theme' to the dark melodramatic 'Children's Crusade'. Other great scherzos are Fast Streets of Shanghai, Slalom on Mount Humol and the Mine Car Chase. I was only disappointed that there weren't more selections because some of the best pieces were left out. To wit: the exciting cliffhanger battle, the escape from the Temple and many others. Williams' could have produced a double LP i.e. if he wanted to. The track 'Finale and End Credits' is very much different from what we hear on the film soundtrack, as it was edited to 6 minutes only. As usual the album contains a tribute to Williams from Spielberg. And, the album contains a breathtaking fold out, thanks to Bruce Botnick. This album is a must for fans. Rating: 8 out of 10.

**'Raiders of the Lost Ark'**, reviewed by Amer Khalid Zahid. Music composed by John Williams. Performed by The London Symphony Orchestra. Released by Bantha Music - CBS Records. Total time- 41:42. Year: 1981. This is one of John Williams most original and inventive masterpiece albums. He captures the spirit of this Sunday Matinee Thriller. Like the film this score has become a classic. So, it is difficult for me to choose the best tracks. They are all great. The Indiana Jones theme is 'pure heroics' with Marion's love theme reminiscent of the 30's style. The highlight of this album is the music for the Ark which is a blend between chorus and strings and it provides the required haunting look. Over all, there are 4 themes which recur in the soundtrack. Williams edited the album but I think he was a bit unfair. There were some other good pieces in the film soundtrack which were left out. The 'Desert Chase' is 11 minutes long but it was cut down to 8 minutes. It also received oscar and emmy nominations. There is another tribute to Williams by Spielberg. Rating: 8 out of 10.

**'Aliens'**, reviewed by Mark W. Hamilton. Composed by James Horner. Label: UK-That's Entertainment Records (TER), US-Varèse Sarabande.

What can I say about this composition... totally brilliant! This is probably Horner's finest score, brilliantly capturing the mood and atmosphere the film generates. Throughout the whole 39 minutes/57 seconds the music delivers the listener with a realistically frightening sound and has all the elements of menace and 'otherness' to it. Horner's style of music is very reminiscent of John Barry's work for this movie. That is to say Horner has adapted Barry's slow, sombre orchestrals for this piece. This is clearly in evidence for the tracks 'Main Title' and 'Atmosphere Station'. As the film moves on to its apocalyptic conclusion the music becomes more highly charged and laced with energy. 'Futile Escape', part of which is very similar to Horner's 1981 score for 'Wolfen', pulses at a vigorous pace. The final 'Resolution & Hyperspace' is, for me, the best track. Opening with a build up of sound finally reaching its peak then slowly falling away into a brilliantly played french horn piece and accompanying piano is beautiful and memorable. From there Horner creates a haunting finish and strange emptiness. Nominated for an Oscar, it is performed quite excellently by the London Symphony Orchestra--a masterpiece. Grade: A+ Well, those are the reviews so far (and they are from only four people!), though Raymond Santoro notes that 'Arachnophobia has one of the better soundtracks I've heard in a long time--just the right blend of suspense and humor to strengthen a good film', and also asks what the members have thought of 'Darkman'. I hope everyone sees why I think reviews should be a separate newsletter. I like in-depth reviews, but we will have to keep reviews shorter to fit them all in. And remember, feel free to put out your own 'Member Reviews' if you want. In the meantime, send those reviews in to Andy Durkin. Who will give it a shot.

# IMPORTANT!

One of my worst fears was just realized--I was about to send the newsletter off when I received a letter from Howard Clucas, with important news (this is now being sent off on September 29th). First of all, Howard is currently at his Kensington address (11 Eildon Road, Kensington 2094, REPUBLIC OF SOUTH AFRICA), but he is planning to move to the UK on November 18th (subject to change). His UK address will be: 116 Shadwell Drive, Northolt, Middlesex, UK. Howard also provides some...

## NEW MEMBERS

Carlos Silva, 43 Tower House, 75A Von Brandis Street, Johannesburg, REPUBLIC OF SOUTH AFRICA  
Steven Speed, c/o Howard from November 18 in UK.

## HOWARD'S QUESTIONS

Howard also has had some questions which have stumped me so I thought I'd see if anyone else knows the answers:

Q: Is there a soundtrack to The 'Burbs (Jerry Goldsmith)?  
Q: What is 'source music' e.g. Alexander Courage for Gremlins 2?  
Q: Anyone know much about the 'Into Berlin' March from Indy III? [see Amer Khalid's review-Lukas]  
Q: Was there an octopus in 'The Goonies'? If so, it wasn't in the South African copy.  
Q: What is Steven Spielberg's (and Amblin's) next movie? [don't know the title, but I think it's being filmed in Sri Lanka-Lukas]

## ST:TNG MUSIC LIST

Well, I've got some extra space now, so here's the ST:TNG episode list. Listed in order of American airdates. The first number is the series number, the second is the season number.

### SEASON ONE

1/1 Encounter at Farpoint - Dennis McCarthy  
2/2 The Naked Now - Ron Jones  
3/3 Code of Honor - Fred Steiner  
4/4 The Last Outpost - Dennis McCarthy  
5/5 Where No One Has Gone Before - Ron Jones  
6/6 Lonely Among Us - Ron Jones  
7/7 Justice - Dennis McCarthy  
8/8 The Battle - Ron Jones  
9/9 Hide & Q - Dennis McCarthy  
10/10 Haven - Dennis McCarthy  
11/11 The Big Goodbye - Dennis McCarthy  
12/12 Datalore - Ron Jones  
13/13 Angel One - Dennis McCarthy  
14/14 11001001 - Ron Jones  
15/15 Too Short A Season - George Romanis  
16/16 When the Bough Breaks - Ron Jones  
17/17 Home Soil - Dennis McCarthy  
18/18 Coming of Age - Dennis McCarthy  
19/19 Heart of Glory - Ron Jones  
20/20 The Arsenal of Freedom - Dennis McCarthy  
21/21 Sybiosis - Dennis McCarthy  
22/22 Skin of Evil - Ron Jones  
23/23 We'll Always Have Paris - Ron Jones  
24/24 Conspiracy - Dennis McCarthy  
25/25 The Neutral Zone - Ron Jones

### SEASON TWO

26/1 The Child - Dennis McCarthy  
27/2 Where Silence Has Lease - Ron Jones  
28/3 Elementary, Dear Data - Dennis McCarthy  
29/4 The Outrageous Okona - Ron Jones  
30/5 Loud as a Whisper - Ron Jones  
31/6 The Schizoid Man - Dennis McCarthy  
32/7 Unnatural Selection - Dennis McCarthy  
33/8 A Matter of Honor - Ron Jones  
34/9 Measure of a Man - Dennis McCarthy  
35/10 The Dauphin - Dennis McCarthy  
36/11 Contagion - Ron Jones  
37/12 The Royale - Dennis McCarthy Ron Jones  
38/13 Time Squared - Dennis McCarthy  
39/14 The Icarus Factor - Dennis McCarthy Ron Jones  
40/15 Pen Pals - Dennis McCarthy  
41/16 Q Who - Ron Jones  
42/17 Samaritan Snare - Dennis McCarthy  
43/18 Up the Long Ladder - Ron Jones  
44/19 Manhunt -  
45/20 The Emissary - Ron Jones  
46/21 Peak Performance - Dennis McCarthy  
47/22 Shades of Gray - Ron Jones

### SEASON THREE

48/1 Evolution -  
49/2 The Ensigns of Command -  
50/3 The Survivors -  
51/4 Who Watches the Watchers? -  
52/5 The Bonding -  
53/6 Booby Trap -  
54/7 The Enemy -  
55/8 The Price -  
56/9 The Vengeance Factor -  
57/10 The Defector -  
58/11 The Hunted -  
59/12 The High Ground - Ron Jones  
60/13 Deja Q - Dennis McCarthy  
61/14 A Matter of Perspective -  
62/15 Yesterday's Enterprise - Dennis McCarthy  
63/16 The Offspring -  
64/17 Sins of the Father -  
65/18 Allegiance - Ron Jones  
66/19 Captain's Holiday - Dennis McCarthy  
67/20 Tin Man - Jay Chattaway  
68/21 Hollow Pursuits - Dennis McCarthy  
69/22 The Most Toys - Dennis McCarthy  
70/23 Sarek - Dennis McCarthy  
71/24 Ménage à Troi - Ron Jones  
72/25 Transfigurations - Dennis McCarthy  
73/26 The Best of Both Worlds - Ron Jones

### SEASON FOUR

74/1 The Best of Both Worlds, Part II - Ron Jones  
75/2 Family - Dennis McCarthy (?)  
76/3 Brothers - Ron Jones  
77/4 Suddenly Human - Dennis McCarthy  
78/5  
79/6  
80/7